# EXHIBITION OF PAINTINGS FROM THE NATIONAL GALLERY OF CANADA

OTTAWA

THE ART MUSEUM OF TORONTO

GRANGE PARK

THE

# ART MUSEUM OF TORONTO

INCORPORATED 1900

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# CATALOGUE

OF A

# LOAN COLLECTION

OF

# PAINTINGS FROM THE NATIONAL GALLERY OF CANADA

ON EXHIBITION
FROM JANUARY 8th till
FEBRUARY 23rd, 1919

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THE ART MUSEUM OF TORONTO
GRANGE PARK

# THE ART MUSEUM *of* TORONTO

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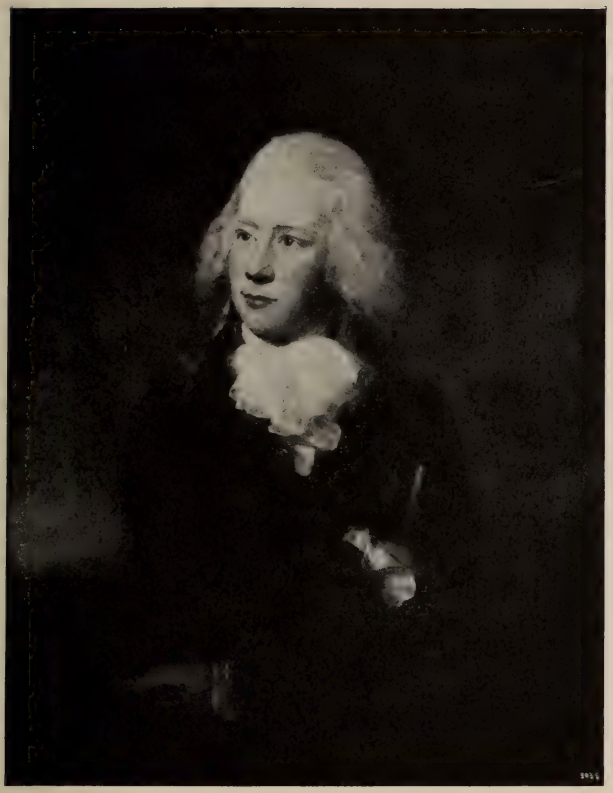
# :: FOREWORD ::

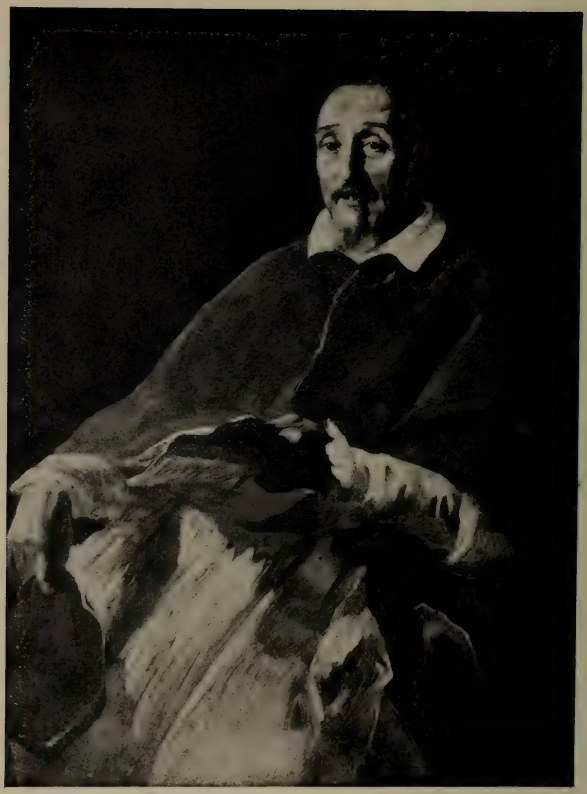
THIS loan exhibition of pictures from the National Gallery of Canada represents a large number of the purchases made by the Trustees during the years 1909 to 1913. In the latter year Government grants were drastically reduced on account of the war, and the purchases of the Trustees have since been entirely confined to Canadian works of art. The exhibition is purposely of a very varied nature and includes the art of many ages, and of widely differing schools and countries.



3. Aubrey Wm. M. Beauclerk. *Sir William Beechey, R.A.*

5. Charity. *Frank Brangwyn, A.R.A., P.R.B.A.*

6. In Suffolk. *Arnesby Brown, R.A.*



10. Portrait of a Cardinal. *Caravaggio (Michel Angiolo Amerigi).*

## MARIUS A. J. BAUER.

Born at The Hague, Holland. Studied at the Academy van Beeldende, Kunsten en Wetenschappen. Elected a member of the Hollandsche Teekenmaatschappy at The Hague, the Arti et Amicitiae, Amsterdam, the Société Nationale des Beaux-Arts, Paris, and the International Society, London. He was decorated with the Order of Orange-Nassau, and has received medals at the Exposition Universelle, Antwerp, 1894, the Arti et Amicitiae, Amsterdam, 1896, the World's Fair, Paris, 1900, the International Exposition, Arnheim, 1901, the World's Fair, St. Louis, 1904, the International Exhibition, Brussels, 1910, and the International Exhibition, Berlin, 1910.

Although born and trained in Holland, Marius Bauer has never painted his native scenery, but from his boyhood has been strongly attracted to the East and paints nothing but oriental subjects.

**1. THE SNAKE CHARMER.** Wood panel, 12¼ by 21.

**2. THE CITADEL AT CAIRO.** Water-colour, 22¼ by 17¼.

## SIR WILLIAM BEECHEY, R.A. 1753-1839.

Born at Burford, in Oxfordshire, England. In early life he was articled to a solicitor at Stowe; but becoming acquainted with some of the painters of the day, he took to art and began the practice of portrait painting. He was so successful that he was patronized by King George III, and was made portrait painter to Queen Charlotte. Much of his time was spent at Windsor, as instructor to the Princesses, who always entertained the highest regard for him. He was elected A.R.A. in 1793, and R.A. in 1798. In the latter year he painted "A Review of the Horse Guards," introducing portraits of King George III, the Prince of Wales and the Duke of York. For this he was knighted, and the picture now hangs at Hampton Court. Portrait painting was his life's work, and in sixty years he sent no less than three hundred and sixty-two portraits to the Royal Academy Exhibitions.

**3. AUBREY WM. M. BEAUCLERK, ESQ.** 35¼ by 27¼

## LOUIS EUGENE BOUDIN. 1824-1898.

Born at Honfleur, France, the son of the pilot of a ferry boat between Havre and Honfleur. He began life as a cabin boy on a sailing ship and later was apprenticed to a picture-frame maker. Becoming acquainted with Troyon and Millet, he began to paint. The Town Council at Havre perceiving his talent assisted him to go to Paris where he studied at the Ecole des Beaux-Arts. He made his debut at the Salon in 1859. Won a third class medal there in 1881, a second class in 1883, and a gold medal at the Paris Exposition of 1889. He is represented in the Luxembourg by "La Corvette Russe," and "Rade de Villefranche." He was decorated with the Legion of Honour and is universally acknowledged as one of the greatest marine and landscape painters France has ever known.

**4. VUE D'ETAPLES.** 33 by 50½.

## FRANK BRANGWYN, A.R.A., P.R.B.A.

Born at Bruges, in Belgium, of Welsh parentage. When he was eight years of age his parents returned to live in England and his art studies began. Some of Brangwyn's earliest training was done under the supervision of William Morris, in whose studio he was employed making full-sized cartoons from his master's sketches, thereby acquiring great certainty of hand and eye and a sense of balance and composition. This was the painter's only schooling in his art, and from that time he worked for himself. He wandered about England; visited the Mediterranean, Spain, Russia, and all the countries of Europe, making sketches, and painting pictures which he exhibited in London on his return. He gradually became more widely known, his colour sense developed and his style matured. The name of Frank Brangwyn is at the present day one of the greatest in the world of art. He is acknowledged to be one of the finest mural decorators of his time, and his easel pictures have audacity of treatment, perception of colour, and courage of composition wholly original and interesting. He has also won fame by his etchings, which exhibit great force of conception and effective arrangement of light and shade.

**5. CHARITY.** 55 by 60½.

## ARNESBY BROWN, R.A.

Born at Nottingham in England and received his first definite training at the Nottingham School of Art. After studying for a time with Andrew Macallum at Burnham Beeches, he entered the Herkomer School of Art at Bushey. He then visited Cornwall and for a number of years painted at St. Ives becoming one of the Newlyn School of open-air painters which has made so great an impression on British landscape art. Recently he has made his permanent home in Norfolk where he delights to paint the uplands and marshes so beloved by Crome and Constable. He is represented in many public galleries at home and abroad: the Tate Gallery (twice) and the Guildhall in London, also in Manchester, Liverpool, Bristol, Preston, Nottingham, Worcester, Aberdeen and Glasgow in Great Britain, and in Canada, South Africa, New Zealand and Australia. He was elected an Associate of the Royal Academy in 1903, and has been awarded a number of medals and prizes at home and abroad.

**6. IN SUFFOLK.** 62 by 71.

## THOMAS AUSTEN BROWN, A.R.S.A.

Born in Edinburgh, Scotland. Studied at the Royal Scottish Academy, Edinburgh. Member of the Royal British Colonial Society and of the Society of Graver Printers in Colour; an Associate member of the Royal Scottish Academy and of the Société Nationale des Beaux-Arts, Paris, and corresponding member of the Société Royale des Beaux-Arts, Brussels. He was awarded first-class gold medals in Munich and Dresden, second-class gold medal in Munich, grand gold medal in Buda-Pesth and two medals in Barcelona; and is represented in the public galleries of England, Scotland, Germany, Belgium, Canada and New Zealand.

**7. WAYSIDE PASTURE.** 52⅛ by 59⅛.

## WILLIAM BLAIR BRUCE. 1859-1906.

Born at Hamilton, Canada. First studied mechanical drawing in his father's office; then for a time devoted himself to the study of architecture, which, however, he ultimately abandoned for the more congenial work of painting. Entering the Julian Academy, in Paris in 1881 he worked under Bouguereau and Tony Robert-Fleury. In 1906, a retrospective exhibition of his work was held in Paris and Stockholm giving occasion for much favourable comment. An artist of great versatility and power, his work includes landscapes, marines, portraits and subject pictures.

**8. THE SMITHS.** 49 by 77.

## D. Y. CAMERON, A.R.A.

Born at Glasgow in Scotland. Educated at Glasgow Academy and in Edinburgh. Elected an Associate member of the Royal Academy, a member of the International Society and of the Berlin and Munich Secessions. Awarded many medals and honours for his work and is widely represented in public galleries at home and abroad.

**9. OCTOBER.** 24 by 39½.

## CARAVAGGIO. (Michel Angiolo Amerigi.) 1569-1609

Born at Caravaggio, a village of the Milanese in Italy, the son of a mason. When a boy he was employed to prepare the plaster for the fresco painters of Milan. Seeing them at work inspired him with the ambition of becoming an artist. After five years of steady application in Milan, Caravaggio removed to Venice, where he greatly improved his colouring by studying the works of Giorgione. From Venice he went to Rome, where, owing to his poverty, he engaged himself to Cesare D'Arpino who employed him to execute the minor details of his pictures. Caravaggio however, soon established a reputation for himself; and executed many important works. But unfortunately he was forced to leave Rome because in a fit of anger he had killed a friend. He went to Naples, and thence to Malta, where he twice painted the portrait of the Grand Master of the Knights, Vignacourt. Having quarrelled with a knight he was thrown into prison but escaping he fled to Naples, where, having obtained the Pope's pardon, he set sail for Rome. He was captured on the way by some Spaniards, who mistook him for another man: and on escaping found that his boatmen had gone off with his property. He continued his way as far as Porto Ercole, where he fell ill and died. The merit of Caravaggio is largely due to a fine sense of colour and an extraordinary effect produced by a daring contrast of light and shade. Richard Muther in his History of Painting, says of him: "A great influence in art he was the first of the natural painters of Italy. Born of the people, owing nothing to instruction and everything to natural ability and force of character, he tore the art of his day, typified by the work of the Carracci, out of academics and planted it firmly in the soil of an every day naturalism."

**10. PORTRAIT OF A CARDINAL.** 51 by 38.

## J. B. SIMEON CHARDIN. 1699-1779.

Born in Paris, the second son of Jean Chardin, carpenter and maker of billiard tables to the King. Siméon, like his brothers, was destined to his father's calling and in spite of showing early signs of his artistic inclination was sent by his father to the workshops. At last, however, his father gave way, and Siméon was sent to the studio of Cazes, a conventional painter, where, as he was only allowed to copy his master's work and was permitted no models, he learnt little. He was saved by entering the studio of Noël Nicholas Coypel. His first painting was a swinging sign for a surgeon on which he painted a scene called "After the Duel," which made such a sensation that even academicians joined the throng which gazed at it. With this beginning Chardin, who during his life was to do so much to purify the art of France of academics and to implant an every day naturalism in its place, devoted himself for a time entirely to painting "Still Life," and such was his skill that his pictures were supposed to be original works of the great Dutch masters. Chardin presented himself for election to the Academy in 1728, and was accepted with great enthusiasm. Chardin was married for the first time in 1731. In 1734 he began that series of interiors with figures which was to occupy him for the rest of his life, and which was to bring him his greatest immortality. His fame increased; he was appointed treasurer of The Academy in 1755, and the following year was granted the great prize of the academy—the right to apartments in the Louvre. The last years of Chardin's life witnessed his greatest achievements in pastel, and, in spite of his supposed failing eyesight, he used this medium with the full power which its limits permit.

Chardin was a great master; his criticism was as kind as it was sound; his goodness to his students was proverbial, and with all his fame and power he was always modest, shy and unassuming. He, like the Dutch masters of "Still Life," was of the people and painted for the people. His sense of colour was masterly; his knowledge and perception of tones were exquisite, and like the Dutch masters, in that realm and understanding of art which he made his own and which he never forsook, his achievement was complete.

**11. STILL LIFE.** 18½ by 22½.

## GIOVANNI BATTISTA DA CONEGLIANO. (Cima da Conegliano.) 15th and 16th centuries.

Cima da Conegliano was born at Conegliano, in Friuli, Italy, in the 15th century. The name Cima was given him from his habit of constantly introducing into his pictures the hills and landscapes of his native place. He was probably a pupil of Alvise Vivarini, but was strongly influenced by Giovanni Bellini.

There is by him in the gallery of Vicenza an early painting in tempera of the year 1489; but, having settled in Venice towards the close of the 15th century, he perceived the necessity of adopting the new method of oil painting. One of his finest works is the "Glory of St. John the Baptist," which was painted in oil for the Church of the Madonna dell Orto, and may still be seen there. He principally painted religious pictures, which as well as a few delightful mythological pictures such as "Endymion" and "Apollo and Marsyas," are to be seen in many European galleries. The date of his death is uncertain. His latest works bear the date of 1508, but he is said to have been still working in 1517.

**12.** **THE SAVIOUR.** 62½ by 35. Transferred from wood panel to canvas.

## BARTHOLOMAUS DE BRUYN. 1493-1555.

Bartholomaus de Bruyn may be considered to be the last survivor of the Cologne School of German painting. He followed the tradition of Mabuse. His portraits rank with Holbein's and Amberger's as the finest productions of early German protraiture.

**13.** **CHRISTIAN VON CONERSHEIM.** Wood panel 18½ by 13¼.

Christian von Conersheim was Councillor of the city of Cologne from 1531-1567 and knight of the quarter of "Eisenmarkt."

**14.** **ELIZABETH VON CONERSHEIM.** Wood panel 18½ by 13¼.

Elizabeth von Conersheim was the wife of Christian von Conersheim and the daughter of Arnold von Brauweiler, who was also painted by de Bruyn and was well-known as the mayor of Cologne.

## ALEXANDRE GABRIEL DECAMPS. 1803-1860.

French historical, landscape, animal and genre painter, born in Paris, France. During his childhood he ran wild among the peasants of Picardy, acquiring a distaste for study which always hindered his artistic development. He studied under Bouchot, Abel de Pujol, David and Ingres, and travelled extensively in Italy, Switzerland and the Levant. His finest pictures were painted in the East. He exhibited little, but was awarded medals in 1831 and 1834. Though his oriental pictures were the first of a class which attracted many followers he received little public appreciation. He was a romanticist, and a great master of light and shade. His two greatest pictures, "A Soldier of the Vizier's Guard" and "The Turkish Patrol," are in the Wallace collection in London.

**15.** **THE SHEPHERD.** 12¼ by 15½.

## GEORGES D'ESPAGNATS.

French Impressionist School. Born at Melun, Seine et Marne.

**16. WOMAN AND CHILDREN.** 31½ by 39.

## W. H. P. J. DE ZWART.

Dutch artist. Awarded Honourable Mention, World's Fair, Paris, 1889; bronze medal, World's Fair, Chicago, 1893; gold medal, World's Fair, Antwerp, 1894; gold medal, World's Fair, International Exposition Arnheim, 1901.

**17. THE RAILWAY STATION.** 15¼ by 23.

## ANDREA DEL SARTO (Andrea D'Agnolo). 1487-1531.

Born at Florence in Italy, commonly known as Andrea del Sarto from the trade of his father who was a tailor. He entered the school of the artist Piero di Cosimo but caught little of his eccentric master's manner of painting, being influenced rather in his early work by the frescoes of Massaccio and Ghirlandaio and by the cartons of Leonardo da Vinci and Michelangelo. His powers rapidly developed and he was soon entrusted with important commissions for frescoes and pictures and was hailed by his city as one of her great painters, being given the nickname of "Andrea senza errori," "Andrea the Faultless."

In 1516 one of his pictures came to the notice of Francis I., King of France, who induced him to go to Paris to paint for him. On his return to Florence he was entrusted with money by the French King for the purchase of pictures in Italy, but he broke his engagements and wasted the money and was for the rest of his life tortured by the recollection of his ingratitude and dishonour.

Andrea del Sarto was one of the greatest masters of the Florentine Renaissance. His portraits are his greatest achievements and the cool colour harmonies which distinguish them are peculiarly his own.

**18. THE MAGDALEN.** Removed from wood panel to canvas 36 by 26¾.
(Attributed to Andrea Del Sarto.)

## PAUL DOUGHERTY.

Born at Brooklyn, New York. Educated at Brooklyn Polytechnic Institute. Travelled and studied in Paris, London, Florence, Venice and Munich. Elected a member of the National Academy of Design, a member of the National Institute of Arts and Letters and of the Society of American Artists. Represented in the Metropolitan Museum, New York; National Gallery, Washington; Carnegie Institute, Pittsburgh; Brooklyn Institute of Arts and Sciences, New York; Chicago Museum; Albright Gallery, Buffalo; Toledo Museum; Portland, Oregon, Art Gallery; Fort Worth, Texas, and Malden Public Library, Mass. Paul Dougherty has achieved a well-deserved place among the greatest marine painters of the day.

**19. THE LIGHT ON THE SEA.** 47⅜ by 35⅝.

## EDMUND DULAC.

Born at Toulouse in the south of France. He studied his art first at Toulouse and later at the Julian Academy in Paris. Went to England, became a naturalized citizen and has lived in London ever since. Edmund Dulac has won distinction as the illustrator of many beautiful editions of well-known books.

**20. THE THREE PRINCESSES.** Water-colour, 14½ by 10¾.

## SIR ALFRED EAST, A.R.A., P.R.B.A. 1849-1912.

Born at Kettering, England. Studied first at the Government School of Art at Glasgow, and later at the Ecole des Beaux-Arts in Paris. Elected President of the R.B.A., 1909; an Associate of the Société Nationale des Beaux-Arts, Paris; Hon. Associate of the Royal Institute of British Architects; Hon. Member of the Meiji Bijutsu Kai, Japan; Hon. Member of the Academies of Milan and Stockholm; and member of the Société Royale des Aquarellistes, Belgium. Awarded gold medals at London, Paris, Munich and Barcelona, and was decorated with the Order of the Crown of Italy.

**21. GREENWICH PARK.** 16⅝ by 22½.

## I. H. J. T. FANTIN-LATOUR. 1837-1904.

Born at Grenoble in southern France, and studied first with his father, a pastel painter. When the family settled in Paris he continued his studies under Lecoq de Boisbaudran, and entered the Ecole des Beaux-Arts. He was the friend of Ingres, Delacroix, Corot and Courbet. He exhibited in the Salon of 1861; but many of his more important pictures were refused after this, and were not hung until many years later. Whistler took an interest in him and introduced him to English artistic circles. He lived for a time in England, and many of his portraits and most of his flower pieces are to be found in English galleries. In his later years he devoted most of his time to lithography, and after the year 1876 he regularly exhibited lithographs, some of which are excellent examples of delicate portraiture, while others are elusive and imaginative drawings intended to illustrate the music of Wagner which had made a great impression upon him. He was decorated with the Legion of Honour in 1878.

**22. BOUQUET DE ROSES.** 14¾ by 17¾.

## MARK FISHER, A.R.A.

Born in Boston, U.S.A. When quite a child showed a marked talent for drawing, his taste and talent developing rapidly in this direction. His earliest instruction was gained at Lowell Institute; his first efforts were portraits and figures, but his love of outdoor subjects and life induced him to take up landscape and animal painting; at the age of twenty he went to Paris and studied in Gleyre's studio. Medals: Paris, Chicago, and St. Louis. Settled in England as a young man and has remained there ever since.

**23. SHEEP SHEARING IN A BARN.** 29½ by 24½.

## FRANS FLORIS. 1517-1570.

Frans de Vriendt, commonly called Frans Floris, was born at Antwerp, Belgium. When a young man he studied sculpture with his uncle Claudius de Vriendt. His love for colour at length turned him to painting, and he became a pupil of Lambert Lombard, with whom he made great progress in his art. He visited Italy, where he diligently studied the work of Michel Angelo and the antique. He returned to Flanders with the drawings he had made, and there his first productions exhibited a finer design and better understanding of composition than had been achieved by his countrymen. He was called the Flemish Raphael, patronized by Counts Egmont and Hoorn, and received as a master into the Guild of St. Luke at Antwerp in 1540.

Pictures by Frans Floris are rare, and their rarity is explained by the troubled times and the many religious disturbances in the Low Countries during the 16th century. He loved to paint mythological and symbolical pictures, and "The Five Senses" is an excellent example of the latter phase of his work.

**24. THE FIVE SENSES.** Wood panel, 12¼ by 14¼.

## FRENCH PRIMITIVE ART OF THE XIV CENTURY.

The French Primitive art of the 14th Century was founded upon that of Flanders, when the Kingdoms of Flanders and Burgundy became one realm in 1384. These united lands were governed by successive princes of the French Royal house of Valois who were ardent supporters of art and artists, and gradually the Flemish art developed a graceful and exquisite quality which is entirely French in feeling. From Paris this French art, founded upon the Flemish, spread down the Rhine and penetrated into Italy and was one of the great influences in Italian painting of the early 15th century.

**25. CHRIST BEARING THE CROSS.** Wood panel, 16 by 14⅝.

(French Primitive School, 14th and 15th centuries.)

## ELIZABETH A. STANHOPE FORBES, A.R.W.S. 1859-1912.

Born in Ontario, Canada. Studied under William Chase at the Art Students' League, New York. Elected A.R.W.S., 1910. A member of R.B.C. Awarded medal at the Paris exhibition of 1889. Married Stanhope Forbes, R.A., Newlyn, England.

**26. A MAY EVENING.** Water-colour, 22½ by 34¾.

**27. A WOMAN AND A CHILD IN A HAY FIELD.** Water Colour, 25⅜ by 21.

**28. BY MOUNTS BAY.** Water-colour, 17⅜ by 12¼.

## CHARLES WELLINGTON FURSE, A.R.A. 1868-1904.

Born at Staines in Middlesex, England. Through his father he was related to Sir Joshua Reynolds. He was educated at Haileybury College, and at sixteen years of age he began to study under Professor Legros at the Slade School of Art in London where he obtained a scholarship in the following year. Later he went to Paris and studied at the Julian Academy. Returning to England he soon began to make a name for himself by the work he sent to the Royal Academy and the New English Art Club. The last years of Furse's short life saw the production of a number of great pictures, principally portraits, many of which were painted out of doors. "The Lilac Gown," was exhibited at the Royal Academy in 1904 and is one of the last pictures from his hand. Furse's genius is one of the noblest additions to the British school of painting. His art was virile and vigorous, strong, alike in conception, drawing and colour, and his early death cut short that complete fulfilment of his genuis which the brilliance of his early work assured.

**29. THE LILAC GOWN.** Oval, 49 by 39.

## THOMAS GAINSBOROUGH, R.A. 1727-1788.

Born at Sudbury in Suffolk, England. His genius was intensely precocious. At twelve years old he was using palette and brushes and every spare moment and holiday was spent in the woods and fields near his home painting or drawing from nature. His father seeing his determination to become an artist sent him to London to be apprenticed to Gravelot, the book illustrator and engraver, from whom he learnt the art of etching. After the three years of his apprenticeship and study at St. Martin's Lane Painting Academy, Gainsborough set up a studio for himself in Hatton Garden. There was, so far, small demand for his work, so he returned to Suffolk, where he met his future wife and was married at the age of nineteen, his wife being two years younger.

For a time the young couple lived at Ipswich, but soon they left for Bath, where after a short time portrait commissions came to Gainsborough faster than he could execute them. In 1768 the Royal Academy was formed, and such had been Gainsborough's success at Bath that his name was included in the thirty-four original members enrolled.

Gainsborough determined to move to London, where Sir Joshua Reynolds was then at the height of his fame and prosperity. His triumph was immediate. The rank and fashion began to stream into his studio as they were streaming into that of Reynolds' and very soon he was a welcome visitor at the King's palace and a favourite with the Royal Family. His art was intensely personal; he never left England; he had little book-learning, and he was wont to boast that his only reading had been in the book of nature; but he had power and mastery of his art which beginning in the early and minute studies from nature grew to be uttered with a swiftness, sympathy and certainty which has rarely been surpassed. He saw his subject as a whole and always treated the accessories and draperies as an essential part of the harmony he wished to express.

Both as a landscape as well as a portrait painter the artistic achievement of Gainsborough is at the very summit of English art.

In order to explain the artist's marvellous technical power and precision it may be said that authentic records state that the portrait of Ignatius Sancho was painted at Bath in one hour and forty minutes, Nov. 29th, 1768.

**30. IGNATIUS SANCHO.** 29 by 24⅜.

## LUCA GIORDANO. 1632-1705.

Born at Naples in Italy, the son of an obscure artist. His great ability caused the Viceroy of Naples to place him under the care of Ribera. At the age of thirteen he went to Rome and copied the works of Raphael, Michel Angelo and Caravaggio. His talents were soon perceived by Pietro da Cortona who engaged him as his assistant. The brillant style of his master suited Giordano and he aimed at excelling him. His father followed him to Rome and received from his son part of his income. The demand for Giordano's drawings and sketches became so great that his father continually urged him to hurry by repeating to him, "Luca fa presto!" ('Luca make haste') and this phrase became his nickname. He and his father journeyed through Lombardy to Venice where he studied the works of Titian and Paolo Veronese. Upon the invitation of Charles II, he went to Madrid and in 1692 was appointed painter to the king. During the ten years of his stay in Madrid he painted more pictures and frescoes than an average artist could produce in a life time. After the death of Charles II, he was retained by Philip V, whom he accompanied in 1702 to Naples where he died.

Giordano was gifted with extraordinary talent and technical ability, but he sacrificed some of the excellence of his work to bold and rapid execution. He has left some very fine etchings executed in a free and masterly style, which depict biblical scenes and characters.

**31. ADAM AND EVE.** 38⅛ by 51¼.

## R. GWELO GOODMAN.

Born in South Africa. Educated at the Grey Institute, Port Elizabeth. Studied at the Julian Academy, Paris. Exhibited at the Salon, Royal Academy and New Gallery. Held one-man exhibitions in South Africa and India. A member of the Pastel Society.

**32. A BY-WAY, VENICE.** Pastel, 26⅛ by 31½.

## FRANCISCO JOSE DE GOYA Y LUCIENTES. 1746-1828.

Born at Fuendetodos in Spain. He was admitted, at an early age, into the studio of Jose Luzan Martinez. Having offended the Inquisition he fled to Madrid and joined a band of bull-fighters, passing from town to town with them until he reached Rome. His ability was showing itself for about this time the Academy of Parma awarded him second prize in a competition. Compelled to leave Rome suddenly, he again appeared at Madrid in 1775 with his wife, a daughter of Francisco Bayeu. After this he industriously followed his profession; and his originality and talent were recognized by the king's painter, who gave him an order to paint canvases for the tapestry factory of Santa Barbara. His career soon became intimately connected with the life of the court. The king commissioned him to design a series of frescoes for the Church of St. Anthony of Florida, Madrid. Ecclesiastical art was not his forte and his fame was not enhanced by the results. In the year 1799 he was elected a member of the Royal Academy of San Fernando, and appointed First Painter of the Court. He retired to Bordeaux in 1826.

From the time of Velasquez and Murillo in the 17th century to the time of Fortuny in the 19th century, Goya's name is the only important one found in the history of Spanish art. He worked rapidly and during his portrait period (1798-1818) he painted, among many others, the portraits of four sovereigns of Spain. His drawing in red chalk of Sir Arthur Wellesley, then in command of the British troops in the Peninsula, is generally considered to be the best existing likeness of the victor of Waterloo Goya's portraits which are his greatest achievements, are unexaggerated and life-like. He also painted realistic scenes of torture of the Inquisition, bull-fights, battles, etc.; and in his lithographs and etchings he satirizes the follies of that superstitious time. During the last ten years of his life he devoted most of his time to lithography and in the "Bullfight Series of Bordeaux" which are his best lithographs, Goya shows a wonderful mastery of what was then a new means of expression. He himself was a skilled matador and every study he made is true to life.

**33. A GOVERNOR OF CADIZ.** 43 by 32.

## GEORGE HENRY, A.R.A., R.S.A

Born in Ayrshire, Scotland. Studied at the Glasgow School of Art. Elected a member of the Royal Scottish Academy and an Associate Member of the Royal Academy of England. Awarded a gold medal at Munich in 1905 and at Vienna in 1900.

**34. THE CONNOISSEUR.** 59¼ by 49¼.

## WILLIAM HOGARTH. 1697-1764.

Born at Ship Court, Old Bailey, London, the son of a schoolmaster. About the year 1724, Hogarth was studying at Sir James Thornhill's Academy in Covent Garden, and in 1726 he first became known to his profession by the excellence of his plates for Butler's "Hudibras." About this time we find Hogarth turning his attention to painting and producing small conversation pieces. In 1729 he ran away with and married the only daughter of his former master, Sir James Thornhill, the well-known portrait painter. Hogarth was the first man to have his pictures copyrighted. His first great work was "A Harlot's Progress," and the ability shown in it appeased the anger of his father-in-law. In 1746 he painted the portrait of Lord Lovat, who was executed the same year for his share in the '45 rebellion. In 1757 he was appointed Sergeant Painter to the King, George II, in succession to his brother-in-law, John Thornhill. In the six pictures of "Marriage á-la-mode," Hogarth's art culminated, and nowhere can there be found finer examples of his own particular style. Hogarth was one of the world's greatest dramatic painters of all time; he used his great talent to picture the inevitable result of evil lives and ways, and he did this with a consummate mastery of his art which has given him the first place in the revival of English painting in the eighteenth century, and one of the foremost places in the history of English art. Hogarth died in London, and his epitaph was written by Garrick the actor.

**35. JOHN HERRING, ESQ.** 29 by 24.

John Herring was the father of Mrs. Redhill, a well-known actres of that day.

## GERARD HONTHORST. 1590-1656.

Born at Utrecht, in Holland. First studied his art under Abraham Bloemaert, but at twenty years of age went to Italy and settled at Rome, where he diligently studied the work of Caravaggio. His work was greatly appreciated in Rome and gained for him the name of Gerardo della Notte, from his painting principally night pieces. On his return to Holland he was elected Dean of the Guild of St. Luke and opened a school, which was largely attended. King Charles I invited him to England, and employed him in decorating the palace of Whitehall. In his later years he devoted himself solely to portrait painting.

**36. THE EARL OF CARRICK AND HIS SISTER.** 57⅝ by 43½.

## JOHN HOPPNER, R.A. 1758-1810.

Born in Whitechapel, London, the son of Mary Ann Hoppner, who is supposed to have been a German attendant in the Royal Palace. When Hoppner was sixteen years old he was sent to the Academy schools where he worked steadily, winning prizes, and slowly making a name for himself. Hoppner became engaged to Phoebe Wright and in 1782, when he had won the gold medal for the best historical picture, he married her. Reynolds, Gainsborough and Romney were now at the very height of their powers and it was upon Reynolds that Hoppner modelled his art. By the year 1784, he was the coming portrait painter of the day; he was receiving Royal patronage and in 1785 he was commissioned to paint the three Royal Princesses. In 1789 Hoppner was made Painter to the Prince of Wales. Hoppner was elected A.R.A. in 1794 and R.A. in 1795. He many times painted the Prince of Wales and his brothers and other members of the Royal Family and the rank and fashion of his day were coming to his studio in ever increasing numbers. Hoppner was always a follower of the style of Reynolds; he modelled his art upon him and when he died the great Reynolds' style and tradition came to an end. Hoppner was also particularly successful in the painting of children.

**37. THE RT. HON. JOHN HOOKHAM FRERE.** 49 by 39.

John Hookham Frere, 1769-1846, diplomatist and author, was the eldest son of John Frere, of Roydon Hall, Norfolk. He was educated at Eton and Cambridge University. Elected a member of the House of Commons for West Looe, in Cornwall. Succeeded Canning as Under Secretary of State for Foreign Affairs. Envoy and Minister at Lisbon, 1800-1804. Sent to Spain as Minister Plenipotentiary to the Central Junta. While acting in that capacity there occurred the retreat of Sir John Moore to Corunna, which led to his recall and succession by the Marquis of Wellesley. In 1818, after his retirement from public life, owing to his wife's health he went to live in Malta, and remained there until his death. The portrait of John Hookham Frere by Hoppner was first exhibited in the Royal Academy of 1806, and later was included in the Third Loan Collection of National Portraits.

## WILLIAM HOLMAN HUNT, O.M. 1827-1910.

The greatest and most consistent of the Pre-Raphaelite brotherhood which at its inception included Holman Hunt, J. E. Millais, D. G. Rossetti, and Woolner. They declared war on all conventional rules; announced themselves as beginners and their pictures as attempts. The motto of their school was Truth. "Not imitation of the old masters but that close study of nature which the old masters had practised." They were in reaction against the superficial dexterity of technique and the beauty of form and intellectual emptiness into which English painting had fallen. They first exhibited in 1849, and in 1851 such a storm of excitement broke out over their work that it was necessary to withdraw their pictures from the Royal Academy. Every hand was against them until Ruskin took up their cause. Microscopic fidelity to nature was carried out by Holman Hunt to its highest possible point. In the history of art there are no religious pictures in which uncompromising realism has been so allied to spiritual ideas. Holman Hunt travelled much in the East, seeking material for his pictures, and while there, had for some time as his companion the subject of his portrait, Henry Wentworth Monk.

**38. HENRY WENTWORTH MONK, Esq.** 20 by 26.

Henry Wentworth Monk, the second son of Captain John Benning Monk, was born in the township of March, in the County of Carleton, Ontario, April 6, 1827. He was educated at the Bluecoat School in England, and died unmarried in Ottawa, August 6, 1896. Devoting his life to these two ends, —the peace of the world and the repatriation of the Jews.—he wandered about the world taking neither "scrip nor purse," preaching his gospel and fearing to approach neither king nor commoner in order to further it. While travelling in Palestine, he was for some time the companion of Holman Hunt, the painter of the portrait. Here a friendship and correspondence was begun, which lasted until his death. He was a simple, guileless man, whose visions and high ideals are now being made the theme of international activity.

## GERALD FESTUS KELLY, B.A., A.R.H.A.

Born at Camberwell, England, the son of the Rev. Frederic Festus Kelly. Educated at Eton and Cambridge. His art studies began in Paris where he worked for six years. A member of the Modern Portrait Painters Society, of the National Portrait Society, of the Royal Society of Portrait Painters and of the International Society. Represented in Public galleries in England and abroad. Has made many studies in Burma of eastern types.

**39. MA-TA-ME, THE LITTLE BURMESE GIRL.** 24 by 17.

**40. MENTONE FROM CAP MARTIN.** 28 by 35¼.

## LAURA KNIGHT, A.R.W.S.

Born at Long Eaton, Derbyshire, England. Studied at the Nottingham School of Art. Elected Associate of the Royal Water-Colour Society, 1909, and member of the Royal British Colonial Society of Artists in 1910. Awarded Honourable Mention at the Carnegie Institute, Pittsburgh, 1912.

**41. THE GREEN FEATHER.** 83⅜ by 59⅜.

(Honourable Mention, Carnegie Institute, Pittsburgh, 1912.)

## JOHN WILLIAM BUXTON KNIGHT. 1842-1908.

Born at Sevenoaks in Kent, England, the son of William Knight, an artist and teacher under whom he learnt to paint. He exhibited at the Royal Academy when only nineteen years old and later entered the Royal Academy Schools. He exhibited also at the New English Art Club and the New Gallery. He occasionally travelled but his characteristic subjects are of the English country varied by coast scenes. The best of his works give him an honourable place in the succession to Constable. His work since his death has won wide recognition and appreciation and is now being eagerly acquired by the public galleries in England and abroad.

**42 THE PIER SUNSET.** 24½ by 29½.

## SIR JOHN LAVERY, A.R.A., R.S.A., R.H.A.

Born in Ireland. Studied first in Glasgow, then at the Heatherley School of Art in London, and in Paris under Bougereau and Tony Robert-Fleury. Decorated with the Order of the Crown of Italy and with the Order of Leopold. A member of the Société Nationale des Beaux-Arts, Paris, and of the Berlin, Vienna and Munich Secessions. Corresponding member of the Royal Academy, Milan, and of the Society of Spanish Artists, Madrid, First Vice-President of the International Society of Sculptors, Painters and Gravers. Elected A.R.A., 1911. Represented in the most important English, Continental and American galleries. One of his finest portraits is that of Cunninghame Graham, which hangs in the Glasgow gallery. His work is distinguished for its refinement, the subtlety of its drawing and its beauty.

**43. MARY IN GREEN.** 65½ by 44½.

**44. H.R.H. PRINCESS PATRICIA OF CONNAUGHT.** 25 by 30.

## SIR THOMAS LAWRENCE, P.R.A. 1769-1830.

Born at Bristol, England. In 1787 he visited London for the first time, where he received some encouragement and good advice from Sir Joshua Reynolds, who was then near the end of his career. Lawrence remained in London and painted the portrait of Miss Farren, who afterwards became Countess of Derby, and its immediate success determined at once the artist's future career. The King patronized him and insisted on his being made an extra Associate of the Royal Academy when he was only twenty-one. In 1792, on the death of Sir Joshua Reynolds, he was appointed Painter in Ordinary to the King and also to the Dilettanti Society. When he was only twenty-five he was elected a full member of the Royal Academy. In 1814, Sir Thomas Lawrence visited the continent but was recalled to paint the portraits of the Allied Sovereigns, their statesmen and generals, which formed the commencement of the Waterloo Gallery at Windsor Castle. In the following year Lawrence was knighted by the Prince Regent. In 1816 he was commissioned to paint the portraits of the members of the Congress of Aix-la-Chapelle. He returned to England in 1819 to find that he had been elected president of the Royal Academy in his absence. In 1829 he was honoured with the freedom of his native city Bristol, and in 1830 he died and was buried in St. Paul's Cathedral by the side of his great predecessor Sir Joshua Reynolds.

He painted children exceedingly well, and it is significant that he chose, as his masterpiece, his portrait group of the Calmady children.

**45. THOMAS TAYLOR, ESQ.** 49¼ by 39¼.

Thomas Taylor was a translator of Plato, Aristotle, etc. He published innumerable essays and translations in support of his mystical and uncritical opinions concerning Orpheus, Pythagoras, the neo-Platonists, etc. It is said on good authority that he once sacrificed a bullock to Zeus in his back parlour.

## HENRI EUGENE LE SIDANER.

Born in the Island of Mauritius. Studied at the Ecole des Beaux-Arts under Cabanel. Elected a member of the Société Nationale des Beaux-Arts, of the International Society, London, and the Society of French Pastellists. Awarded a bronze medal at the Paris Exhibition of 1900, and received other honours at Munich and the Carnegie Institute, Pittsburgh. Chevalier of the Legion of Honour.

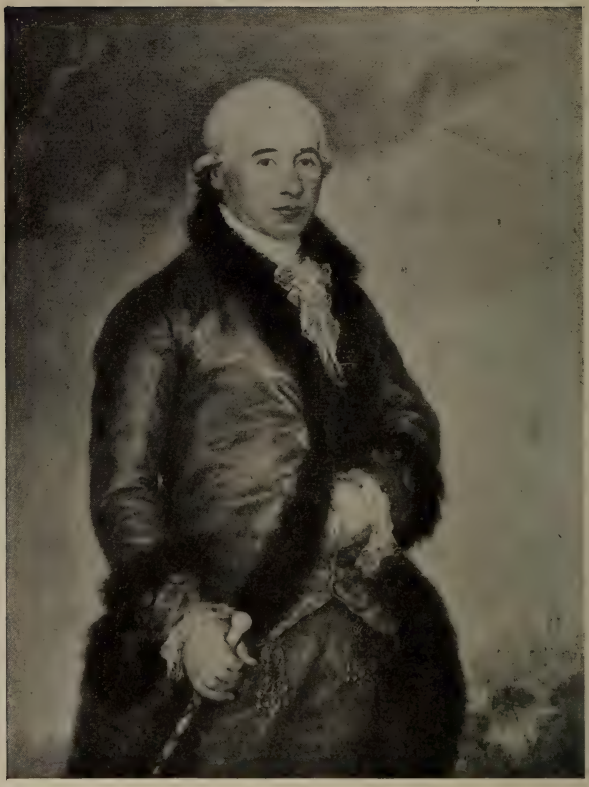
**46. FISHERMAN'S HOUSE, TREPORT.** 22½ by 28⅛.

## GUSTAVE LOISEAU.

Born in Paris. Came under the influence of the impressionists in 1895 and went to paint at Nesles-la-Vallée. Represented in various European and American galleries as well as in private collections and is considered one of the masters of the modern French Impressionist School.

**47. LES RIVES DE L'EURE.** 28¼ by 36.

29. The Lilac Gown. *Charles Wellington Furse, A.R.A.*



33. A Governor of Cadiz. *Francesco Goya.*

34. The Connoisseur. *George Henry, A.R.A., R.S.A.*

54. A July Day. *Gerald Moira.*

## WILLIAM McTAGGART, R.S.A., 1835-1910.

Born at Campbelltown, Scotland. Studied under R. Scott Lauder, and joining the sketching club of Lauder's students he came in touch with the Pre-Raphaelite movement; but gradually drifted from this influence and developed into a powerful and individual marine and landscape painter whose delight was to depict the effects of sunlight, wind and storm.

**48. THROUGH THE CORN.** 23½ by 35½.

## PROSPER MARILHAT. 1811-1847.

Born at Vertaison in the south of France. Entered the Atelier Roqueplan, in Paris, in 1829, and later travelled in Greece, Syria, Palestine and Egypt, where he long and conscientiously studied the southern sunlight. Egypt was his artistic homeland, and in his pictures he called himself "Marilhat, the Egyptian."

**49. THE PYRAMIDS.** 12⅝ by 24¼.

## MAXIME MAUFRA.

Born at Nantes in France. First studied under a local teacher; then went to England and in his spare time studied painting from nature. Having acquired a competence by fortunate business transactions, he has devoted himself to painting and won wide recognition. Belonging to the modern French school, his style is entirely his own, and the strength and simplicity of his work is markedly individual.

**50. LA POINTE DE L'HEBELLU.** 31½ by 43¼.

## LOUIS METTLING. 1846-1904.

Born at Dijon, France, and first studied art under Guichard at Lyons. Paris soon attracted him, however, and he went there, working at the Ecole des Beaux-Arts under Cabanel. Later he settled at Neuilly, and became somewhat of a recluse, devoting himself entirely to painting. He passed the summer at Trouville, but seldom went far afield in search of inspiration, painting such subjects as rural life near Paris could afford.

**51. THE STUDIO.** Wood panel, 17½ by 15¼.

**52. THE PEASANT.** 24⅜ by 20½.

## JEAN-FRANCOIS MILLET. 1814-1875.

Born at Gruchy, near Cherbourg, of Norman peasant parents who cultivated a small farm. His taste for art developed early, and he received his first regular instruction from Mouchel at Cherbourg in 1832. He made such good progress that the municipality granted him a small pension to enable him to continue his studies in Paris. He went there in 1837, entering the studio of Paul Delaroche, where Diaz and Rousseau became his fellow pupils. Millet first exhibited in the Salon of 1840, showing a portrait. In the same year he returned to Normandy, where he married, and earned his living by painting portraits in Cherbourg. The next year he went back to Paris, where his wife died in a few years. Once again Millet returned to Normandy, and while there married for the second time. The newly-married couple lived for a time at le Havre, where Millet painted portraits and small genre pictures to earn a scanty living. They sought Paris together in 1845 and for a time experienced great hardship. This was an important time in the development of Millet's art; he was passing from mythological and religious pictures to the painting of the peasant types which were afterwards to bring him his greatest fame. "Œdipus" was painted in 1847, "The Winnower" in 1849 and "The Sower" in 1850. In 1849 Millet left Paris for the village of Barbizon in the forest of Fontainebleau and there settled down for the remainder of his life. His circumstances were for many years straightened, his pictures brought small prices and were little appreciated. Recognition came to him at last. He was awarded a second-class medal at the Salon of 1853. The "Angelus du soir" was exhibited in 1859; its first sale was for 1500 francs its last for 800,000 francs. In 1867 he was awarded a first-class medal at the Paris Universal Exhibition, and received the decoration of the Legion of Honour. In 1872 was exhibited one of his most famous pictures, "The Vine Dresser Resting" and the following year he was commissioned to decorate one of the chapels of the Pantheon. Millet died at Barbizon.

**53.** **ŒDIPUS TAKEN FROM THE TREE.** 52⅜ by 29⅜.

## GERALD MOIRA.

Born in London. Studied at the Royal Academy Schools, London, and in Paris.

**54.** **A JULY DAY.** 93½ by 109.

## CLAUDE JEAN MONET.

Born in Paris, France. His youth was passed at le Havre, where his father lived—a wealthy merchant, who was strongly opposed to his son becoming an artist. Monet grew up with very little education, having spent most of his school-life decorating his books with drawings and caricatures. These gave him notoriety in le Havre. He became acquainted with Boudin, the great sea-painter, and under his guidance he learned to love and to understand nature. At the age of twenty he joined the Chasseurs d'Afrique and accompanied them to Africa, but after two years active service he returned and entered the studio of Gleyre, and became the friend of Sisley, Renoir and Manet. He settled in Giverney in 1883.

Monet will always be remembered as the first great apostle of the French broken colour impressionist movement of 1870, which, dissatisfied with the old methods, sought and succeeded in obtaining effects of sunlight and atmosphere by placing unmixed colours side by side on the canvas so that at a proper distance they are united to the eye in a brillance of effect unattainable by any other technical method. Monet has visited England on two occasions and the "Waterloo Bridge" is one of the finest examples of his great series of impressions of the river Thames under varying aspects of light and atmosphere.

**55 WATERLOO BRIDGE, LE SOLEIL DANS LE BROUILLARD.** 27½ by 38½.

## ADOLPHE MONTICELLI. 1824-1886.

Born at Marseilles in France, the son of an excise officer who gave him a good education. It was the intention of his parents to make their son a musician but his uncle, a musician, in whose care he was placed, was also an artist and the lad found painting more fascinating. After learning all his uncle could teach him, he was placed under Prof. Aubert of his native place. At Nimes, Montpellier and Marseilles he carried off all the medals. Up to this point Ingres had been his inspiration; but when he went to Paris the colour of Diaz' canvases enchanted him and from that time he cared for nothing but colour. Taking rooms in the same house as Diaz he copied him so closely that his work, at this time, is often taken for that of his master. Leaving Diaz he went to live at Montparnasse and there developed an entirely individual mode of artistic expression and painted the larger number of his most beautiful and typical works. Returning to Marseilles he lived in triumph for some time. Then came reverses and he made for Paris again. There he was obliged to sell his pictures in the street, taking what he could get for them and many a night going without a lodging. After the Franco-Prussian war he left Paris and tramped to Marseilles, getting food and shelter on the thirty-six days' journey by painting pictures. His pictures gradually fell away in power and beauty and he died in dire poverty.

His best work is always blithe and joyous. His themes bore little relation to the world around him; they were fantasies of his own poetic mind which gave birth to pictures of exquisite colouring often not dissimilar to a fine piece of old tapestry.

**56. DON QUIXOTE AND SANCHO PANZA.** Wood panel, 11¾ by 14¼.

## F. LUIS MORA, N.A.

Born at Montevideo, Uruguay. Studied at School of Boston Museum and Art Student's League of New York. Awarded Gold Medal, Art Club of Philadelphia; Gold Medal, American Art Society, and Bronze Medals at the St. Louis Expositions.

**57. IN COSTUME.** 77½ by 59½.

## HENRI MORET.

Born at Cherbourg in France. Belongs to the modern French impressionist School.

**58. PECHEURS DE CLOHARS, FINISTERE.** 28¼ by 35¾.

## DAVID MUIRHEAD.

Born in Edinburgh, Scotland. Studied under Frederick Brown at the Westminster School of Art in London, and at the Royal Scottish Academy Schools under Wingate and Alexander. Elected a member of the New English Art Club in 1900.

**59. THE DARK NIGHT.** 41½ by 35½.
**60. THE WOODLAND POOL.** 35½ by 41½.

## DANIEL MYTENS. 1590-1642.

It is probable that Daniel Mytens, the elder, was born at The Hague in Holland. Coming to England about the year 1615 he was soon engaged upon royal portraits for King James I. In 1625 he was appointed "Picture Drawer to King Charles I." for life, and from that time was occupied with the business of a court painter. Upon Van Dyck's arrival in England, Mytens begged to be allowed to return to Holland; but permission was not granted immediately and he did not return to The Hague until 1634 or 1635.

Mytens' best work, which was done early in his career in England, was typically Dutch in style and showed considerable refinement and dignity. His work is interesting to the student of art as showing the kind of court painting which Van Dyck found on his arrival in England, and from which he developed at least some of his subsequent method.

**61. KING CHARLES I. (PRINCE OF WALES).** 79 by 49.

## SIR WILLIAM ORPEN, A.R.A., R.H.A.

Born in Dublin, Ireland. Studied at the Metropolitan Art School in Dublin, and at the Slade School in London where he won many honours. Exhibited at the New English Art Club where his work first came before the public with an authority and distinction which have steadily increased to the present day. A member of the International Society and a recently elected Associate of the Royal Academy, Sir William Orpen is one of the most brilliant portrait painters of the present day. His sense of character and of humour combined with an exquisite feeling of colour and tone gives him a power to express himself that is possessed by few.

**62. THE REFLECTION.** 35½ by 27½.
**63. MARY.** 23¾ by 15½.

## GLYN WARREN PHILPOT.

Born in London, England. Studied in London and Paris. A member of the International Society, and the National Portrait Society, London. Awarded Gold Medal at Carnegie Institute, Pittsburg, 1912.

**64. THE MORNING PRAYER.** 55¾ by 48.

## ALLAN RAMSAY. 1713-1784.

Born in Edinburgh, Scotland. He was a member of the house of Dalhousie, his great-grandfather being the Laird of Cockpen, a brother of the chief. At an early age he showed a decided taste for art and came to London to study under the Swedish painter, Hans Huyssing, and at the St. Martin's Lane Academy. After working for three years in Rome, he returned to Edinburgh and became a portrait painter. His portraits of Archibald, Duke of Argyll and Forbes of Culloden attracted so much attention that he decided to go to London, where he was patronized by the Duke of Bridgewater. In 1767 he was appointed Painter in Ordinary to the king. So much did this position bring him that he found it necessary to employ a large number of assistants. He made several trips to Italy and, on returning from one of these visits, died at Dover in 1784.

Allan Ramsay's work is interesting in showing a link between the styles of the English and French portrait painters of the 18th century. It is free and facile in manner and the colour is fresh and well-preserved.

**65. THE COUNTESS OF GUILFORD.** 29¼ by 24½.

## AUGUSTIN THEODULE RIBOT. 1823-1891.

Born at Breteuil, Eure, France, the son of an engineer. In 1844 he married and came to Paris to enter the studio of Glaize. He exhibited in the Salon of 1861, kitchen scenes which attracted much attention. He was awarded a medal at the Salon of 1864, and in 1865 his "Sebastian, Martyr" won a medal and was bought for the Luxembourg where it now hangs with several of his other pictures. He was awarded a medal at the Exhibition of 1878, and decorated with the Legion of Honour. His masterly style of painting shows the influence of Ribera.

**66. THE LEISURE HOUR.** 9¼ by 12½.

## CHARLES HAYWOOD SHANNON, A.R.A.

English artist, painter, etcher and lithographer, who brings into all his work a poetic vision of colour and rhythm of line.

**67. THE LADY IN BLACK FUR.** Circle 41 in diameter.

## ALFRED SISLEY. 1840-1899.

Born of English parents in Paris, France. Studied under Courbet, and was afterwards influenced, first by Corot, and then by Renoir and Monet causing an entire change in his style of painting. He was one of the vanguard of what has since been called the French Impressionist Movement of 1870, whose exponents sought and succeeded in obtaining subtleties and effects of sunlight and atmosphere by placing their pure colours side by side on the canvas instead of mixing them so that at the proper view point they are united to the eye in a brilliance of effect which has been one of the greatest factors in the technique of modern painting. He worked both in France and in England; but success did not attend him. His life was one constant struggle with poverty. Only after his death, which occurred at Moret-sur-Loing, did his work find appreciation. Sisley was essentially a colourist. He delighted, like Monet, in recording the changing effects of light in the successive hours of the day. He made the Seine, the Loing and the Thames the subjects of many pictures which are remarkable for the subtle appreciation of the most delicate colour effects.

**68. WASHERWOMEN, CHAMPAGNE.** 19¼ by 28⅜.

## FRANS SNYDERS. 1579-1659.

Born at Antwerp, Belgium, and received his earliest training from Hendrik van Balen and Pieter Brueghel. Early in life he devoted himself exclusively to still life painting, but later he painted animals and hunting scenes with great fire and facility. His powers attracted the notice of Paul Rubens, who often entrusted him with the painting of the flowers, fruit, etc., in his pictures. Frans Snyders was invited by the Archduke Albert to visit Brussels, and while there painted for him some of his greatest works, particularly a stag hunt, which was presented by the Archduke to Philip III of Spain, and resulted in several commissions from that monarch for similar pictures. He also excelled in painting interiors with game, fish and vegetables, which are occasionally supplied with figures by Rubens and Jordaens. Frans Snyders left many examples of his art, but his pictures of still life are acknowledged to be his greatest achievement.

**69. STILL LIFE, DEAD SWAN.** 40¼ by 56.

## SPANISH SCHOOL. 17th Century.

Typical examples of the work of the Spanish artists of the 17th century.

**70. THE SLAVE.** Attributed to Herrera, the younger. 70⅛ by 35½.

Francisco de Herrera, the younger, (1622-1685) was painter to the king, Philip IV of Spain. He painted principally in Seville and Madrid and his work attracted much attention.

**71. THE BEGGAR.** Attributed to Sebastian Gomez. 37 by 28⅝.

Sebastian Gomez, called El Mulatto de Murillo; (1646-1682) was the mulatto servant of Murillo the painter. After the death of Murillo he came to considerable success, painting principally in Seville, where many of his pictures now are.

## ANNIE SWYNNERTON.

Contemporary British painter widely known and acknowledged as one of the most individual and interesting artists of the present day.

**72. THE UNRELENTING PAST.** 27¾ by 22⅝.

## JOHN MACALLAN SWAN, R.A. 1847-1910.

Born at Old Brantford, England. First studied at the Worchester School of Art, and the Lambeth School of Art, from which he entered the Royal Academy Schools. Went to Paris, and entered the studio of Gérôme, at the same time studied modelling with the sculptor Fremiet. In 1894 he was admitted to the Life Class at the Ecole des Beaux-Arts and worked with Bastien-Lepage and Dagnan-Bouveret. He stayed some years in Paris studying anatomy with Gervais and Duval, and sculpture from the works of Barye. After visits to Italy and Holland he returned to London, and settled at St. John's Wood. In 1878 he exhibited "Dante and the Leopard" at the Royal Academy, and showed a mastery rarely found in a beginner. He was elected a member of the R.W.S. in 1885, A.R.A. in 1894, and R.A. in 1905; and was awarded Hon. Mention at the Salon of 1885 and a Silver medal at the Paris Exhibition of 1889. All mediums came alike to the painter-sculptor's hand; he painted with equal facility in oil, water-colour and pastel; but modelling was his chief delight. His drawings alone would have made his name famous. His work is remarkable for profound knowledge of structure and a supreme sense of style and beauty of outline.

**73. STUDY FOR A BACCHANTE.** 20½ by 11.

## ANTON VAN ANROOY.

Born at Utrecht, Holland. Educated for a Civil Engineer. In 1896 gave up his business and went to London, working at illustration in black and white, and later painting in oil and water-colour. Represented in Amsterdam and in the Walker Art Gallery, Liverpool.

**74. WINTER.** Water-colour, 14⅝ by 20¾.

BRIGDENS
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